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NEW YORK, NOVEMBER 2, 1912.

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.
IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 709 5th Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
W. H. Powell, 983 Sixth Ave.—Fifth annual Thumbbox show.
Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare original etchings.

Germany.

Julius Böhler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.
London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Old Masters of Dutch and English schools.
Lewis & Simmons—Objects of art and old masters.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Pictures old and modern.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Sackville Gallery—Old Masters.

EXPOSITION ART DIRECTOR.

A quiet but vigorous campaign is being waged for the position of Art Director of the Panama Canal Exposition in San Francisco in 1915.

If Virginia is "the Mother of Presidents," Pennsylvania will soon earn the title of "Mother of Exposition Art Directors." She has already had two favorite sons, Messrs. John E. D. Trask, and Harrison S. Morris, Art Directors at the Buenos-Ayres-Santiago, and Rome Expositions of 1910-11, and now Mr. Trask and Mr. William Henry Fox, also a Pennsylvanian, are contesting for the place, with, it is reported, Mr. Harrison S. Morris as a "dark horse," conducting a "still hunt." "May the best man win!"

MUSEUM'S GREAT (?) BEQUEST.

A collection of paintings, said to be one of the most valuable in the United States and appraised by "experts" at \$500,000, has been presented to the Golden Gate Park Museum, San Francisco, by the estate of the late James de Fremery of Oakland, a California pioneer from Holland. Prior to the arrival of the canvases at the museum, they had never been on public exhibition since they were brought to America 62 years ago, and Curator George Barron is promising a genuine treat to local art lovers when he completes the arrangement of the gallery.

The collection includes 54 pictures by celebrated artists of the Dutch school, and dating from 1542 to 1800. The San Francisco papers amusingly say: "Their genuineness is undoubted, for the reason that the collection has remained intact in the De Fremery family. There are at least two Van Dycks and one Rembrandt, together with some of the best works of some lesser artists."

The elder De Fremery, who died two years ago, established his home in California in 1849, and after making a fortune, returned to The Hague and brought his art treasures back with him. Since 1860 they have remained constantly in the De Fremery home in Oakland, with the exception of half a dozen exhibited at the Hague in 1876 and then brought back to California.

Although she claims to have been besieged with numerous offers from both sides of the Atlantic to purchase the pictures, Mrs. De Fremery, widow of the pioneer, wished to keep the collection intact and accordingly yielded to the suggestion of Curator Barron to present the paintings to the park museum. They will be hung in a room apart, and will be known always as the "De Fremery collection."

Mr. Barron unhesitatingly declares the gift is the best collection of paintings in America.

BODE JUBILEE ECHOES.

(Special correspondence of Art News.)

Berlin, Oct. 22.

In the Berlin Official Reports, Dr. Wilhelm Bode deals with the presents which reached him in connection with the recent celebration of his forty years of official life as a museum director.

American friends made a joint presentation of an old painted Sienna relief of the Virgin and Child, from the second half of the 15th century, of which the Berlin Museum has the marble original. In addition, the same friends presented Dr. Bode with a bronze statuette of "Young David," by a "Cinquecenti" artist, whose identity is doubtful. Sir William Van Horne gave a composition of Magnasco, the Lombardian artist, and the late Ferdinand Herrmann of New York, a male portrait, said to be by Durer, but more probably the work of one of his pupils; possibly Martin Schaffner.

A number of English and continental friends also joined in this tribute and in congratulations to Dr. Bode.

Workmen for Mr. J. Pierpont Morgan are packing for shipment to New York the remaining art works in the house at No. 13 Prince's Gate, London. The old Chelsea china and miniatures are to be included in the shipment.



MME. DE SERVAN,

By J. L. David.

Recently imported by E. Gimpel & Wildenstein.

Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Paris.

Charles Brunner—High-class pictures by the Old Masters.
Canessa Galleries—Antique art works.
Durand-Ruel Galleries—Ancient and Modern paintings.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Knoedler Galleries—Old and modern paintings of all schools.
Kleinberger Galleries—Old Masters.
Kouchakji Frères—Rakka, Persian and Babylonian pottery.

TUANG JADES SOLD.

(Special cable to the American Art News.)

London, Oct. 30, 1912.—I am able to announce exclusively that Mr. Frank Partridge, after six months' negotiation, has just purchased an important collection of Chinese jades from Prince Tuang of Pekin. The collection will be shipped to America and be placed on view in his New York galleries.

Lewis & Simmons—Rare objects of art and Old Masters.
Henry Reinhardt—Old and modern paintings.
A. Sambon—Antique, Middle Age and Renaissance Art.
Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Drawings, etc., by Behmer and caricatures by Beerbohm.
 Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
 Century Club, 7 West 43 St.—American paintings.
 City Club, 55 West 44 St.—American paintings.
 Ehrich Galleries, 463 Fifth Ave.—Pictures by the lesser Dutch masters.
 Folsom Galleries, 396 Fifth Ave.—Paintings of N. Y. life by noted artists to Oct. 30.
 Hodgkins Gallery, 630 Fifth Ave.—Drawings by Bartolozzi.
 of N. Y. life by noted artists.
 Louis Katz Art Galleries, 103 West 74 St.—Etchings by Frank Brangwyn.
 Keppel & Co., 4 East 39 St.—Drawings by the 16th, 17th and 18th century masters to Nov. 2.
 Macbeth Gallery, 450 Fifth Ave.—Paintings by F. Ballard Williams to Nov. 23.
 Macdowell Club, 106 West 55 St.—Second group of paintings to Nov. 12.
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
 National Arts Club, 119 East 19 St.—The Society of Illustrators.
 New York Water Color Club, 215 West 57 St.—Annual exhibition to Nov. 19.
 W. H. Powell, 983 Sixth Ave.—Fifth Annual Thumb Box Exhibition opens Nov. 6.
 T. B. Starr, 204 Fifth Ave.—A group of sculptures by Eli Harvey.

EXHIBITIONS NOW ON.

Rembrandt Etchings at Kennedy's.

An exhibition of some 130 etchings by Rembrandt, comprising some superior and rare plates, is on at the Kennedy Galleries, No. 613 Fifth Ave.

All lovers of the master's work with the needle should see this show, which has been arranged with loving care and deep knowledge, and which contains many plates of international reputation from famous collections. It is a late day to describe Rembrandt etchings, and this brief notice will, it is hoped, serve the purpose of calling attention to this important art showing of the early season.

Pictures at City Club.

The first exhibition of the season at the City Club is on at the gallery, 55 West 44 St., to continue through Nov. 15. The artists represented are E. Greacen, G. Luks, K. Anderson, C. W. Hawthorne, C. H. Pepper, R. Henri, W. H. Haskell, A. B. Davies, Van D. Perrine, L. Van Olinsky and F. Frieske.

Macdowell Club Display.

The second exhibition of the season at the Macdowell Club opened in the Club galleries, 108 West 55 St., Thursday last, to continue through Nov. 12. Like the first exhibition, the present display is the work of a group of younger artists, this time from Boston. It differs, however, in character, as it is composed of the work of painters of what is now termed the "sane" school as distinguished from those of the "Futurists," "Neo-Impressionists," "Cubists," etc. The present display, which includes examples of Richard Andrew, Olaf M. Brauner, Francis J. Flanagan, Aldeo T. Hibbard, B. K. Howard, E. R. Kingsbury, George L. Noes, and John Sherman, is attracting considerable interest, and is encouraging to the Club's Art Committee in their excellent idea of giving the younger men a chance to display their work.

Sculptures by Eli Harvey.

A group of sculptures by Eli Harvey, at Theodore B. Starr's will be shown through Nov. 12. The thirty-five works, all in bronze, are presentments of his well-known animal subjects, and show him at his best. His understanding and sympathy with the animals and his knowledge of their many moods, qualify him to present these subjects in a manner hardly equalled by any of his modern fellows, and "Family Playing Leopards" and "Jaguar Rampant," for example, evidence deep sympathy with comprehension of his subject. It is difficult to select any special examples in this attractive display, but "American Elk," "Young Greyhound," "Lion Roaring" and "Maternal Caress" should especially be noticed.

BUFFALO.

The Jubilee exhibition, at the Albright Gallery, will remain on view till the opening of the great textile show whose examples are loaned by Messrs. Bacri of Paris. Last year, while in Paris, Director Sage met Messrs. Bacri, succeeded in interesting them, and they agreed to lend this unusual collection for exhibition in November and December. To this group have been added some gems loaned by Mrs. Chauncey Blair of Paris and Chicago, and Henry Golden Dearth.

The textile exhibition (the first ever held here) will be opened Nov. 15; on Nov. 9 the Buffalo Society of Artists will open its biennial arts and crafts exhibition; the pageant will be held on the evenings of Nov. 26 and 27, while on Nov. 29 Laurence Binyon, the English poet, dramatist and art-critic, will lecture at the Albright Art Gallery on some phase of oriental art.

CLEVELAND.

There is on now, at the Taylor Galleries, an exhibition of Rowlandson Prints, loaned by Mr. F. H. Baer.

An exhibition of Thumb-Box sketches by American Artists is being held at the Korner and Wood Gallery.

The Rowfant club will hold an exhibition in November of the work of the Photographic Salon members.

A collection of Whistler etchings, with a few etchings of Frank Wilcox, is at the Rorheimer-Brooks Studio.

BOSTON.

The Society of Arts and Crafts, 9 Park St., opened its new salesrooms Oct. 21 with an informal reception.

Some of the latest work of members was exhibited as well as some loaned pieces. The members met for the first time, their new secretary, Mr. H. P. Macomber. Mr. A. Wadsworth Longfellow, C. Howard Walker, J. T. Coolidge, Miss Sears and Miss Silsbee were among those in charge.

Pride in Boston as an art centre gets but faint stimulus from its late visitors, Joseph Pennell and Arnold Bennett. Mr. Pennell could see nothing for an artist "to do."

Mr. Bennett saw nothing that artists "had done."

F. Usher DeVoll is exhibiting several paintings at the Doll & Richards Gallery, one of which, "Spring," has recently been purchased for the St. John's Art Club, New Brunswick, Canada. The artist is at present on an autumn sketching trip in the vicinity of Noank, Conn., and will sketch in the Berkshires before returning to his Providence studio for the winter.

FOR SALE — Four Aubusson Tapestries of the 18th Century
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ART BOOK REVIEWS.

PICTURES OF THE PANAMA CANAL, by Joseph Pennell. 8vo, illustrated. J. B. Lippincott & Co., Phila.

This handsome volume contains some twenty-eight etchings of all phases of the great engineering work now being carried on at Panama and contains, besides, impressions and notes by the artist.

Mr. Pennell continues in this publication the fine work which has won for him so much deserved popularity. He does not merely portray the technical side of the work, but rather prefers the human element; as is shown in the picture entitled, "End of the Day—Gatun Lock." The etchings are most impressive and are of historical as well as artistic value, when it is realized that most of the scenes depicted will soon be submerged under many fathoms of water.

WILLIAM T. RICHARDS' "MASTERPIECES OF THE SEA," by Harrison S. Morris. 8vo. J. B. Lippincott & Co., Phila.

In this little volume Mr. Morris pays a tender tribute to the veteran marine painter and eulogizes his work. Mr. Richards, as all art lovers know, handled his brush with rare and delicate skill, and his portrayals of the ocean in its varying moods, suggest well the vastness and mystery of the boundless deep, and the charm of its sandy shores and rocky coasts.

The book, which is printed on heavy paper, contains many and well selected halftones, some of the artist's best known canvases.

"NATURE IN ITALIAN ART," by E. Gurney Salter. 8vo. The MacMillan Co., N. Y. \$2.75 net.

Miss Salter takes up a side of Italian art of the middle ages and the Renaissance, but rarely touched upon, and hardly appreciated by former critics. She discusses typical pictures of the various Masters of the different schools with special regard for the landscape settings, and flowers and animals introduced and traces the development of landscapes from the summary conventional ones of Giotto to those final and more perfect of the Venetian painters.

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 James B. Townsend, Editor. American Art News Co. Publisher.
 Sworn to and subscribed before me this eleventh day of October,
 Jas. W. Bulmer, Notary Public.
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EXHIBITION CALENDAR FOR ARTISTS.

ART INSTITUTE OF CHICAGO, Chicago, Ill.		
Twenty-fifth Annual Exhibition of Oils and Sculpture.		
Opening of exhibition	Nov. 5	
Closing of exhibition	Dec. 8	
PHILA. WATER COLOR CLUB, Penna. Academy Fine Arts, Phila., Pa.		
Tenth Annual Exhibition.		
Opening of Exhibition	Nov. 10	
PENNA. SOC. OF MINIATURE PAINTERS, Penna. Academy Fine Arts, Phila., Pa.		
Eleventh Annual Exhibition.		
Opening of Exhibition	Nov. 10	
CORCORAN GALLERY OF ART, Washington, D. C.		
Fourth Biennial Exhibition of Contemporary American Paintings.		
Exhibits received at the gallery on or before	Nov. 27	
NATIONAL ACADEMY OF DESIGN, 215 West 57 St.		
Winter Exhibition.		
Exhibits received	Nov. 25-26	

WITH THE ARTISTS

Wilhelm Funk arrived on the Kronprinzessin Cecilie on Tuesday.

Theodore Molkenbeer, the Dutch artist, has arrived, bringing portraits of President Taft and of Mr. and Mrs. Roosevelt, which he painted last year and exhibited abroad.

The marriage of Mr. E. R. Thomas, who was recently divorced by his wife, formerly Miss Linda Lee, of Kentucky, and the well-known artist, Elizabeth R. Finley, will be celebrated in the near future.

Robert Hamilton is closing up his Summer studio in Berkshire, Mass., after a successful season's work. His sheep and cattle pieces this year have been much admired by visitors to his Summer camp. One of his best sheep pictures, entitled "Silence," representing a group of sheep on October Mountain in the glow of the afternoon, has been purchased by Mr. W. D. Curtis, of Lenox, Mass. Mr. Hamilton goes to Newburyport, Mass., on a sketching trip, and will return to his studio, 96 Fifth Ave., about Nov. 15.

William J. Whittemore has just returned from an extended trip through Sweden, Holland and Russia. In the latter country he painted an interesting series of water colors and the great bell at Moscow. The series includes faithful transcriptions of the city of Moscow, especially the gilded domes of the houses which are so characteristic.

Paul Bartlett, who has spent the last few years at his studio in Paris, working on various important commissions, will return to this country during the coming Winter. He will occupy a studio in Washington, where he expects to complete his pediment for the Capitol. This work, which comprises a number of figures, designates the workers of the United States, and is representative of its various industries. His figures for the New York Library, which include History, Philosophy, Poetry, Religion and the Drama, will be finished and placed by Spring.

Alpheus Cole is settled for the Winter at his Central Park studio, where he recently painted two attractive "Mother and Child" subjects, one of which has already been sold. He is now at work upon a portrait of Miss Lemara Simpson, admirable in color and a striking likeness.

Charles Warren Eaton, returned a few weeks ago, after several months sojourn at Lake Como, Italy. He brought back a number of delicately colored and poetically rendered examples of his always interesting work, and is planning an exhibition at one of the large galleries later on.

Edward Gay, who passed the summer at his country home in Cragmoor, N. Y., is settled for the Winter months in his studio at Mount Vernon, N. Y.

The Baltimore Water Color Club is arranging an exhibition which is to be held at the Peabody Institute, Jan. 8-29, 1913.

Martha Walter recently returned to her studio, 13 West 67 St., from Gloucester, Mass., where she had a successful summer class, and where she painted several outdoor canvases. Among them are some attractive presentations of children which she has rendered with truth and sympathy and which will be shown at various exhibitions during the winter.

Adelaide Johnson has taken a house at 37 West 12 St., where she intends to establish a permanent studio after Nov. 1.

Louis Mark spent a busy Summer at Cornwall-on-the-Hudson painting outdoor subjects. Since his return, in early September, to his studio, 130 West 57 St., he has completed a portrait of Mrs. Oakley Rhineland and Mrs. James Kidder, begun last Spring, and is now at work upon the portraits of Mrs. M. Batelle, Mrs. Ingeborg Simonson, and Mrs. Alexander Kunta.

Frank Mathewson spent the summer at his studio at Matunuck, Rhode Island, where he painted a group of colorful water colors. He has returned to his studio in the Y. M. C. A. Building.

Mrs. Edwin Abbey is compiling a book on the life and work of Edwin A. Abbey. She would be grateful for any letters or anecdotes relating to the life of Mr. Abbey.

The first social event of the season at the Salmagundi Club, the "Get together" dinner took place at the club-rooms, 14 West 12 St., Wednesday last. Every place was filled. Several of the members related their summer experiences and Prof. H. C. Parker gave an interesting talk on his recent attempt to climb Mt. McKinley.

Philip L. Hale has recently sold his "Madonna of the Porcelain Tub" to a Boston collector. Comparing the present work of Mr. and Mrs. Hale with that of the past, one wonders which painter most affects the other.

E. H. Blashfield remained in New York all summer working on some important decorations at the Fine Arts Vanderbilt Gallery. A large decoration, in which numerous figures are grouped is intended for the Dome Crown for the Wisconsin State Capitol at Madison. Mr. Geo. B. Post is the architect. His decoration for the trophy room at Mercersburg College, Pa., is nearing completion. He is also completing an important work for the Governor's Room at the State Capitol, St. Paul, Minn., of which Cass Gilbert is the architect. He will hold a reception in the Vanderbilt Gallery Nov. 7th.

WATER COLOR CLUB DISPLAY.

The exhibition season opens as usual with the Water Color Club's annual display at the Fine Arts Galleries in West 57 St. Yesterday afternoon the annual reception was held, and tomorrow the exhibition will open to the public, to continue through Nov. 19.

The galleries, south and centre, present a pleasing appearance, the pictures are well hung, and a number of good examples at once attract the visitor's attention. Notable among these are several works by that poetical painter, Birge Harrison, whose "23rd Street, Morning" does him full justice. There is a small nude by Norwood MacGilvary, lovely in color and refined in composition, W. R. Leigh's "Hopi Indian" is typical, and Martha W. Baxter's "Street Scene" is full of character and charming and true in color. Clara W. Parrish shows with several water colors, a group of colored etchings worthy of more than a passing glance. Alethea Platt's "Thoughts of Long Ago" is one of her clever interior subjects now so well known. G. R. Barse sends "A Capri Study," a graceful figure painted in a high key, while W. C. Emerson's "Hill Fairies" is a faithful transcription of nature.

A good "Head of a Young Girl" is by R. W. Maynard, and a group of Lake Como landscapes by C. W. Eaton are, if possible, more attractive than usual. There is an interesting cattle piece by C. P. Gruppe, and two characteristic studies of cattle by Glenn Newell. Maud H. Squires' "Old Hester Street" subjects should not be overlooked. Cullen Yates' "Landscape" is a good record, and "September Day," by Maris Streaan a soft-toned sympathetic work.

There are also typical and worthy examples of those facile handlers of the lighter medium, Mahonri Young, W. J. Whittemore, Alice B. Nicholson, Henry B. Snell, Glenn C. Henshaw, Clara T. MacChesney, Hilda Belcher, Rhoda Holmes Nichols, C. K. Lawson, Edward Volkert, Andrew T. Schwartz, and Jane Peterson.

A number of miniatures, notably a group by Mabel Welch, pleasing in color and sympathetically painted, are to be noted. In brief and to sum up, a pleasing if not remarkable show.

No prizes were awarded this year, as the generous donor of the Beal prize, Mr. William R. Beal, died last summer.

Mr. John A. Gade, of New York, president of the American-Scandinavian Society, has received word that Gustav Adolf Fjaestad, the great Swedish painter of winter landscapes, has consented to send eight paintings to the exhibit of Scandinavian Art to open in New York in December. Mr. Christian Brinton, who is preparing the catalog for the exhibit, interviewed in regard to the work of Fjaestad, said "He is the greatest living painter of effects in snow. His work is decorative in character. It owes a little, possibly, to the Japanese, but is, for all that, distinctly Swedish and national, and has an individuality of its own. Fjaestad's snow scenes created a profound impression at the recent exhibit in Rome."

Fjaestad has the distinction of being both an athlete and a painter. The fact that he is a champion skater explains perhaps why he has made snow and ice his specialty in art. Among Fjaestad's most famous paintings are "Frost on the Ice," "Tracks in the Snow," and "Is Spring Never Coming?" The artist was born in Stockholm in 1868. In 1898 he married Kerstin Hallen, also an artist and sports-woman. Since their marriage they have lived at Arvika, within the Arctic Circle, where they enjoy Winter games and paint out of doors.

CORRESPONDENCE.

That French Art Museum.

Editor, American Art News:—

Dear Sir:—

In your recent issues you have severely criticized, and I think with reason, the promoters of a French Museum of Art soon to open galleries in New York, on the ground that the same expenditure of time, money and energy, devoted to the up-building of this institution, might be better so devoted to the fostering of our native art.

Permit me to call through you, the attention of the American art public, to the fact that the leading and the representative museum of the United States—the Metropolitan—of all its departments, is weakest in those relating to American art. In every country of the world which has an art, its principal galleries or museums are strongest in their collections of National art works, pictures, sculptures, furniture, architecture (through models or photographs), etc. What do we find in the Metropolitan Museum? A pitifully small and by no means representative collection of the works of early American painters—not to be compared in the line of portraiture, in which early American painting was strong—with the collections of the Pennsylvania Academy—a well chosen but also small collection of colonial furniture and costumes, some specimens of early pottery—a few good and a few fairly representative examples of modern American painting—and that is all. How different from England, France, Germany, Italy, Holland, Spain and even Russia! In the chief Museums or Museum of those countries in their great capitals, the visitor and student first turns to the great and representative examples of the national art of the country.

What honor to themselves and what benefit to the country would not Mr. Hawkes and the men he has associated with himself in the founding and up-building of a Museum of French Art in these United States have brought, had they formed and did they instead foster, say, a "Society of Friends of American Art of the Metropolitan Museum," on the plan of the foreign societies of similar titles, such as "Les Amis du Louvre," and would devote all their energies and large means to making the collections of American art, early and modern in the Metropolitan Museum, at least, worthy of that institution, and only representative of our home art.

It seems to me, with all deference to the promoters of the Museum of French Art, that they have lost a golden opportunity, even if a "Society of Friends of American Art," might not be considered as fashionable a move as one for a French Art Museum in this country.

Yours truly,

(Mrs.) M. A. H.

New York, Oct. 29, '12.

OBITUARY.

Mauritz A. Ericson.

Mauritz E. Ericson, the well-known sculptor, died of heart disease on Oct. 25 at his home in First Avenue, Pelham.

Mr. Ericson, who was as well known in France as in the United States, having studios in both countries, devoted himself to modern architectural sculpture, and designed the homes of Mrs. Cornelius Vanderbilt, Mr. William K. Vanderbilt and Mrs. C. P. Huntington, besides many dwellings in France. He leaves a son, Mr. Emile Ericson, who is in business in this city.

ANDERSON'S OPEN SEASON.

Modern etchings and engravings were disposed of at the Anderson Galleries at the opening sale of the season Tuesday evening last, and for 153 numbers a total of \$5,935 was obtained. The collection was a portion of that owned by Mr. James McGuire of New York.

The highest figures of the sale were obtained for some Arlent Edwards color prints, and Mr. A. A. Chalmers of Amsterdam, N. Y., paid the highest of these, namely \$215, for a signed proof after Lawrence's "Nature." The same buyer gave for proofs respectively after Nattier's "Princess Beaulais," \$135; Reynolds' "Lady Compton," \$117; Morland's "Visit to Boarding School," \$102, while Mr. J. E. Burr gave \$90 for Gainsborough's "Mrs. Siddons."

Several plates by Hedley Fitton brought good auction figures, notably "Interior Chartres Cathedral," \$120; "London Royal Music Hall" (bought by Rosenbach of Philadelphia), \$90, and "St. Macleu-Roeun" (bought by J. F. Sabin), \$110.

For Rembrandt's "Bridge of Six," \$171 was paid for, and for Sidney Wilson's "Ladies Waldegrave," after Reynolds, \$101. Vaughan Trowbridge's two signed colored plates of "Canal at Martigny, France" and "Avignon Cloisters," brought respectively \$24 and \$20.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

The AMERICAN ART NEWS
COMPANY has removed its offices to
a permanent and handsome suite on
the 9th floor of the new Anderson
Building, 15-17 East 40th Street.

ART NEWS EXPANDS.

In response to the rapidly growing
demand for the ART NEWS in Chicago
and Washington, arrangements have
been made for business representation
in both cities—in Chicago with the
Brown-Robertson Co., Fine Arts Build-
ing, where copies of the latest and back
issues and advertising rates can be ob-
tained, and where subscriptions will be
received, and in Washington at Fred.
A. Schmidt's, 719-21 13 St., N. W.,
where subscriptions will be received,
and copies will be on sale.

THE HERALD'S ART NEWS.

While we are naturally gratified by
the acknowledgment by the "New York
Herald" of the worth of the important
and exclusive news that we publish in
advance of its Sunday, and frequently
of its Saturday issues, we are of the
opinion that all fair-minded people will
agree with us, that it would be more
generous and certainly more consistent
on the part of the "Herald" which com-
plained only this week editorially of the
"N. Y. Times" appropriation of news

matter from its own columns without
credit; were it to so credit the ART
NEWS with the news it republishes
from its columns.

On Saturday last, Oct. 26, the "Her-
ald" published a column of exclusive and
important art news taken, with the ex-
ception of one brief paragraph, bodily
from an advance copy of the ART NEWS
secured by its reporter as a favor the
previous day, without a line of credit
and on Sunday last, its erudite and
accomplished art critic, Mr. Gustave
Kobbe, editor and owner of the Lotos
magazine, published, over his own
name a copyrighted (why copyrighted?)
half-page article on the discovery
of the identity of the purchaser (Mr.
McCormick of Chicago) of the Corot,
which brought a record price at a Plaza
sale last Winter, again without a line of
credit to the ART NEWS, which pub-
lished this interesting news the pre-
ceding day.

This kind of business would seem
unworthy of a great journal like the
"Herald," and is, in marked contrast to
that of other leading American dailies,
which, when they use our news, will-
ingly give us credit for the same.

It is not difficult to run art columns
made up of news already published
elsewhere.

A SAD CONTRAST.

Almost simultaneously with the news
by cable this week from Paris, that the
French Government has, through the
Fine Arts Commissioner for Paris, for-
bidden certain suggested and contem-
plated alterations in buildings on either
side the Champs Elysees, for commer-
cial purposes, which it is thought might
mar the artistic beauty of the famous
Avenue, is published the announcement
of the taking of the entire block front,
between 38 and 39 St. on the west side
of Fifth Ave., New York's only Park-
way leading from the lower and centre
districts of the city to Central Park, by
a large dry goods firm, on which they
purpose erecting an enormous depart-
ment store.

In Paris civic sentiment, not only
will approve, but warmly support the
Government's action to preserve the
historic and beautiful Avenue from the
disfiguring and injurious encroach-
ments of trade. In New York civic in-
terest in this last move to further com-
plete the destruction of the city's only
Parkway, will centre in argument as to
whether or not the dry goods firm's
move is a good business one, and the
enormous increase in real estate values
of late years in the locality.

Not one voice will be raised in pro-
test—not one effort made, even to in-
fluence public opinion against the ab-
solute commercialization of our one
fine Avenue. The supine Fifth Ave.
Association, the promoters of a Muse-
um of French Art in New York—are
seemingly not interested.

What a contrast and what a discour-
agement for those who fondly believe
that New York can ever be made a City
Beautiful. Never—while private greed
is permitted by and through lack of
public co-operation and appreciation of

the beautiful, to lay its hands upon
those avenues and other places whose
proper adornment would so beautify
the city.

SALOME NOT SOLD.

According to L'Arte of Florence,
Henri Regnault's great painting of
Salome, purchased by Knoedler & Co.
at the Marquise Carcano sale in Paris
last Spring for \$105,600, has been sold
by that firm to a Mr. Eclair, of New
York, for \$96,000.

This news would be important, if
true, but as the only Mr. Eclair known
to New York is the N. Y. Journal's
"Bunk Hero-Claude Eclair," and as the
option held on the canvas by the
French Government does not expire
until Dec. 31 next—it is needless to say
that L'Arte's information is incorrect.

DR. BODE MISINFORMED.

The eminent Dr. Bode appears to
have been the victim of misinformation
as would appear from a recently pub-
lished interview in which he was quoted
as saying that the Print Department
of the New York Public Library col-
lected only modern etchings and en-
gravings, whereas the Boston Museum
had already made a good beginning to-
wards a systematically assembled col-
lection of black and whites, including
the works of the early masters. A
New York authority on black and
whites and who has an honorary con-
nection with the Library's Print De-
partment, says that while it is true that
the strength of the Library's Print De-
partment lies largely in its modern
work, as for example the Whistler
group, there are many good impres-
sions of the old masters covering a
wide range of periods and nations.
These include Raimondi's copies of Du-
rer's "Life of the Virgin," a series of
old plates of the Avery collection, fif-
teen hundred prints carefully chosen,
purchased by Mr. Junius S. Morgan
from a fund of \$20,000, half given by
the Library, and the other half by a
private person, and other examples,
while Mr. S. P. Avery, Jr., has contin-
ued to add to the notable collection
formed by his father, the backbone of
the Library Department. The same
authority gives a list of the prints pur-
chased by Mr. Morgan for the Depart-
ment, which include a number of repre-
sentative examples of the early workers
of Germany, France, the Lowlands and
Italy, and which are fully listed and
described in curator Franz Weiten-
kamp's carefully prepared report upon
this purchase.

So it will appear that the New York
Library is not to be necessarily dis-
tanced by the Boston Museum's Print
department, even if the latter is under
the direction of Mr. Fitz Roy Carring-
ton, its newly appointed head.

THE NEW ART QUARTERLY.

It appears that New York Art, the
elaborate new publication which is to
be published by Mr. Frederic Fairchild
Sherman, and edited by Dr. Valentiner,
is not to be a monthly but a quarterly,
and that it will be in some ways,
an American Burlington Magazine. Among
its chief contributors are to be Pro-
fessors Allen Marquand and Frederic
J. Mather, Jr., of the Art Depart-
ment of Princeton University. By an
annoying slip of the linotype machine
in resetting a line in the exclusive story
in last week's ART NEWS, relative to
this new publication, it was stated that
"it will be conducted vigorously, with
some knowledge of art, viz., by other
Lotos eaters," when the line should
have read "with some knowledge of art,
viz., by other than Lotos eaters."

DR. DE GROOT ARRIVES.

As was announced exclusively in the
ART NEWS in advance, Dr. Hoistede
de Groot, the noted picture expert, left
the Hague Oct. 22 and arrived on Tues-
day last in New York. He left at once
for Minneapolis to give further study
to the picture, "The Woman Taken
in Adultery," which Mr. Thomas B.
Walker of Minneapolis purchased
through the Brandus Galleries here for
a price not given out, last June, as a
work by Rembrandt, and which is now
in his gallery in the Western city.

The picture was sold to and bought
by Mr. Walker on the "expert" tes-
timony of Dr. Valentiner of the Metro-
politan Museum, who had supervised
its cleaning, after its arrival in this
country from the Sedelmeyer Galleries
in Paris, and the further testimony of
Dr. Bode of Berlin and Dr. de Groot
himself from their examination of the
photograph of the canvas when cleaned,
that it was an original work of Rem-
brandt. Before the sale of the picture
to Mr. Sedelmeyer at the great Weber
auction in Berlin last February for
40,000 marks (\$8,000)—not \$11,000, as
the "New York Herald" stated on Wed-
nesday, Dr. Abraham Bredius, an-
other noted picture "expert" of the
Hague, pronounced the work a forgery
of a few years after Rembrandt's death,
and has since, publicly and privately,
claimed that he has the documents to
support his contention. It is to give
further study to meet this attack of
Dr. Bredius and to emphasize the judg-
ment he has already given, that the
work is a genuine one, that Dr. de
Groot has come over, it is said, at Mr.
Sedelmeyer's expense.

It will be recalled that Mr. Sedel-
meyer, who is absolutely convinced that
the work is a genuine one, sold the pic-
ture about ten or eleven years ago to
the late Consul Weber of Hamburg for
\$50,000, that after its purchase Mr.
Weber became annoyed by the doubts
expressed by Dr. Bredius on the work,
and that Mr. Sedelmeyer was able to
convince him that he had secured an
original production by the great mas-
ter. The low figure at which the pic-
ture was sold in Berlin at the auction
of Consul Weber's collection last Win-
ter, is attributed by Mr. Sedelmeyer
to Dr. Bredius' attacks upon it, and
to the fact that it was not in good con-
dition at the time of the sale.

After his visit to Minneapolis, Dr. de
Groot will return to New York and
will examine a number of pictures in
private collections in the eastern cities,
upon some of which doubts have also
been cast.

HEARN ENRICHES MUSEUM.

Mr. George A. Hearn, who recently
returned from his annual trip abroad,
his host of friends will be glad to know
in good health and spirits, has added to
his already large donation of American
pictures to the Brooklyn Institute, the
following: "Long Island," by F. W.
Kost; "Indian Love Song," by E. I.
Couse; "The Gulf Stream," by C. D.
Tracy, and "Spring," by Mr. F. B. Wil-
liams.

The illustration on the first page of
this issue is a reproduction of the por-
trait of "Mme. de Servan," by J. L.
David, recently imported by the E.
Gimpel & Wildenstein Galleries. The
portrait is beautiful in color and typi-
cally vigorous in drawing. The canvas
was shown at the Exposition of French
Art at Leipzig in 1910 and at the Ex-
position of Universal Art at Rome, 1911.

LONDON LETTER.

London, Oct. 23, 1912.

The Autumn exhibition of the Royal Society of British Artists at the Suffolk St. Galleries provides some altogether admirable work in water colors, but little that is arresting among the oils. The President, Sir Alfred East, sends a delightfully temperamental water color, entitled, "Sturry Mill—Kent," a picture that succeeded in capturing far more of the elusive charm of Nature than his oil, "Autumn in Gloucestershire." D. Murray Smith, an artist, whose career promises to be worth following, sends "A Hampshire Landscape," in which a fine, luminous sky demonstrates its author's skill in the handling of clear, bold color. On the whole, it would be impossible to say that this exhibition is remarkable for the striking originality of its members' output, but nevertheless there is a good deal of solid, careful work to be found in it. With the exception of Miss Ethel Wright, "Post-Impressionism," has left them unmoved, whether to their advantage or the reverse is not for me to say at this juncture. Miss Ethel Wright's "Grannie's First Love-Letter," has considerable sense of color and of composition, but is too detached in manner to make for entire success. Among other contributors must be mentioned J. A. Mease Lomas and A. Carruthers Gould.

The show of paintings and drawings by Austin O. Spare, at the Baillie Galleries, 13 Bruton St., will no doubt help to advance the reputation which this talented artist has already made for himself. To assert that the inner meaning of his canvases is clear, would be to declare oneself a mystic and a spiritualist, but, fortunately, even if it is not possible to aspire to these heights, a good deal of genuine pleasure may be derived from the imaginative treatment of his themes. Mr. Spare is an accomplished draughtsman and a bold colorist, so that the mere materialist may enjoy his skill, apart from his symbolism. It is difficult to say whether Dürer or Blake have had the greater influence in shaping this artist's style; one can only hope that with the passing of time the source of his spiritual inspiration will become to be more easily understandable by the ordinary "man in the street."

Durer Drawings at Gutekunst's.

The exhibition of Dürer drawings at Mr. Gutekunst's Galleries, 10 Grafton Street, W., is attracting attention among that discriminating portion of the public, which is able to differentiate in matters of art. Particularly noteworthy is a first state of the "Adam and Eve" on the "Bull's-head" watermark paper, and showing that delicacy of line, which proclaims it as being an early impression. Among the other Masters represented are Lucas van Leyden, Aldegrevier and Altdorfer. The exhibition, which numbers in all some fifty pictures, is exceedingly choice.

Some magnificent etchings and engravings are now exhibited at Messrs. Colnaghi and Obach's, 168 New Bond Street, W. Seldom have there been seen finer Rembrandt plates than those now on view, displaying the artist in supreme mastery of his medium. A first state of "Dr. Faustus" is perfect in the controlled intensity of its emotion and its delicacy of tone; while the "Death of the Virgin," a second state, is an admirable example of the Master's methods of lighting. Very interesting is the print by Martin Schongauer of "Pilate Washing His Hands," an example of an artist, who, although he preceded Rembrandt by a century and a half, had much in common with him as regards the salient characteristics of his work.

L. G. S.



TRIPTYCH,
By Dirk Vollert.
In coming Lippmann Sale, Berlin.

LIPPMANN SALE IN BERLIN.

Friedrich Lippmann, former Director of the Berlin Royal Print Room, who died in 1903 and whose collections of pictures and works are to be sold at Lepke's handsome Art Auction Galleries in Berlin, Nov. 26, was one of the most noted of German collectors. His official duties brought him into close connection with the leading German museums, particularly with the sections devoted to copper engravings. Some of these he had himself founded while he had enriched others from his own art treasures. They constitute his most lasting movement.

Herr Lippmann had contributed several valuable works to the literature of graphic art; among them a treatise on the engravings of Albert Dürer. Literary composition was, however, less his forte than the collecting of art works, which he gathered about him at his home, and which harmonized with his character.

Dr. Max J. Friedlander has written an interesting introduction to the handsome catalogue of the sale now to be had at the ART NEWS office.

In this he discusses the question of signed and unsigned pictures and asks why the work of a mediocre artist with his signature should command a higher price than the unsigned production of a more talented painter; adding that the prejudice against unsigned works is an evidence of imperfect understanding.

"Prior to the close of the 15th century," says Dr. Friedlander, "the works of German painters were mostly unsigned. At that time the development of artistic pride and the desire for posthumous fame, led to the signing of pictures and where the real names were not available to searchers, names were

invented for them." "But Dr. Lippmann," he continues, "bought pictures and not names. He recognized the fact that a superstitious reverence for artists' names distracts the mind from really important considerations."

"Although not infallible, he was a reliable guide on questions of taste affecting the 15th and 16th centuries. His attitude towards 17th and 18th century art was not so warm, while he was distrustful of 19th century productions. His knowledge was derived less from study than from true devotion to his subject."

Following these general remarks, Dr. Friedlander reviews the principal works to be offered. These include an interior scene by Hans von Kulmbach; "The Adoration of the Kings," of the school of William of Cologne, showing the influence of Stephen Lochner. "The Resurrection of Christ," with bright coloring and other characteristics of Von Messkirch, who has been confounded with Schaufelein and B. Beham, and two panels catalogued under the name of Cranach, belonging to the earlier or middle period of that artist; that of "Christ Taken Prisoner," of especial interest, from the skilful manner in which nocturnal effects are reproduced.

The Dutch pictures nearly all belong to the critical but fruitful period between 1500 and 1520, but the picture of "The Adoration of the Kings," by Hieronymus Bosch, may belong to the last years of the 15th century. Cornelius Engelbrechtsen has attracted attention by the "Expulsion of Hagar."

Other works especially referred to by Dr. Friedlander are: "The Adoration of the Kings," by Dick Van Star, the first painting by this noted engraver; "A Saint in Prison," by Jean Bellegambe of Douai, "The Madonna and Child," by Von Hoogstraeten, and a Triptych by Dirk Vollert.

In conclusion Dr. Friedlander states he has only pointed out the works which impressed him most vividly, and has by no means exhausted the wealth of the collection, which speaks for itself.



WOOD CARVED POLYCHROME,
By H. Holbein (younger).
In coming Lippmann Sale, Berlin.

PARIS LETTER.

Paris, Oct. 23, 1912.

Baron Henri de Rothschild having found that the superb pastel by De la Tour, which he purchased at the Doucet sale for \$120,000, was being seriously injured by the vibration caused by the heavy motor busses, in his mansion on the Faubourg Saint-Honore, has decided to erect in the Avenue du Bois a fine house for the purpose of providing safe quarters for the famous pastel and other art works.

At the Florentine Assizes Oct. 25 six Tuscan robbers belonging to a secret gang engaged in the nefarious business of smuggling Florentine works of art out of Italy, were given sentences ranging from five years of hard labor, given to the leader of the gang, an artist named Finarello, to one year's imprisonment. They were found guilty of having stolen the "Madonna della Seggiola," by Rovazzano Uzere from the Parish church and the "Madonna della Traverse," by Luca Della Robbia, from the Mugello Sanctuary.

It is reported that the question of the position of the missing arms of the Venus de Milo has been definitely settled by documents obtained by Jean Alcard, the French Academician, and recently published by him in Paris. Mr. Alcard's documents state that the arms of the statue were intact when the Venus was first discovered by a Greek peasant in a field some hundred years ago, and that the right arm descended a little below the hips, where it held up the draperies, while the left hand was raised above the head and grasped in the hand a small sphere, probably an apple. It is further stated that the arms were broken off in a struggle between some French officers and the sailors from a Turkish brig under the command of a Greek Prince at Adrianople, but that the news of the conflict was hushed up for diplomatic reasons.

A special cable to the New York Times from Paris, dated Oct. 26, states that there will be a further dispersal of the Dollfus collection, including some valuable and ancient modern paintings during the five days from Nov. 11 to Nov. 15, and that this sale will rival in interest that of the other part of the same collection which took place last Spring. The same cable dispatch states that among smaller sales soon to come will be that of the art collections of the actress, Mme. Lantelme, who met with such a tragic death last year. By some blunder, it is stated that the collection of Mme. Lavaigneur "containing the picture 'A Woman Plucking a Fowl,' by Rembrandt, and a bust by Houdon is also to be sold." As this picture and bust were sold at the auction of Mme. Lavaigneur's effects last Spring. It is hardly likely they will be placed on the market so soon again, especially as M. Kleinberger is now the owner of the picture.

COPENHAGEN.

The local police have appealed to Scotland Yard to aid them in the capture of the thieves who recently stole thirty-nine pictures from a collection of 200 owned by a relative of Carl Jacobson, who recently presented his art treasures to the Danish Capital.

Among the paintings stolen were examples of Otto Bache, P. S. Kroyer, Zohrtmann, Carl Hansen, Hans Smith and Count Moltke. It is expected that the thieves will probably endeavor to dispose of the canvases in London.

OLD MASTER FOR MUSEUM.

The Fogg Museum of Cambridge, Mass., has purchased a painting of the early German school, "Christ on the Cross," from The Ehrich Galleries.

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NUMISMATICS,**GREEK AND ROMAN****ANTIQUITIES,**

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AND RENAISSANCE ART

WITH THE DEALERSMr. Joseph Duveen arrived on the
Kronprinzessin Cecilie on Tuesday.Mr. Walter P. Fearon of Cottier &
Co., returned recently on the Baltic and
is now at the Galleries, 3 East 40 St.E. Gimpel & Wildenstein report that
the past season in Paris was most suc-
cessful in sales and purchases. Many
fine French pictures have been import-
ed, and they can be seen at the Gal-
leries. Perhaps the best are the fine
and well-known Bouchers—"Le Moulin
à l'Eau" and "Vue des Environs de
Beauvais." An exhibition of twelve
Guardis will open at the Galleries
about Nov. 15. Included in the exhibi-
tion will be two companion canvases
to the large Guardi, sold by the Gal-
leries to Mrs. C. B. Alexander last
Spring.Mr. E. M. Hodgkins has made ex-
tensive alterations in his galleries, 630
Fifth Ave. The rear gallery has been
divided into two French Louis 15th
and 16th period rooms and an extra
gallery opened in which Mr. Hodgkins
will hold important exhibitions. There
is now on view in this gallery an im-
portant collection of drawings by Bar-
tolozzi. The collection was purchased
by Mr. Hodgkins from the Bartolozzi
family in Rome, and it comprises
eighteen drawings, of which many are
the originals of his well-known en-
gravings by which the artist is best
known, namely the one of himself and
the "Four Seasons."Bartolozzi was born in Italy in 1725
and when a youth showed his tempera-
ment as an artistic violin maker and
engraver. His work attracted the at-
tention of George III., who had him
brought to England in 1764, and made
him Court Engraver. In 1768 he was
made a Royal Academician, and in
1802 became the Director of the Lis-
bon Museum.It is only on rare occasions that art
lovers have the opportunity to see
drawings by this artist, as they are
scarce and scattered, and one or two of
his drawings are to be found in import-
ant private and public museums. An
exhibition of eighteen of his drawings
is an unusual event in and to the art
world, and art lovers should avail
themselves of this treat extended to
them by Mr. Hodgkins, who is to be
congratulated on this purchase.Mr. Edouard Ziegler, of the Rein-
hardt galleries, states that preparatory
to his leaving Paris a fortnight ago he
received and executed orders to have
the Paris galleries of the house, at 12
Place Vendôme, extensively remod-
eled. "After completion," he says,
"the galleries will be among the most
beautiful in Paris."An important exhibition of etchings
by Frank Brangwyn will open at the
Louis Katz galleries, 103 West 74 St.,
on Monday, to continue for three
weeks.An exhibition of Drawings by Old
Masters is on at the Keppel Galleries,
No. 4 East 29 St.Mr. J. Jory, nephew of Lebrun, the
well-known frame maker, of Paris, ar-
rived recently, and is now installed for
the season, at 556 Fifth Ave. This
firm makes a specialty of antique hand-
carved frames and has framed many of
the world's famous paintings.**ART ON THE CONTINENT.****Italy.**The gallery of the Venice Academy has
recently been enriched by two important
pictures; one by Fra Galgari (1655-
1743), and the other by Bernardo Strozzi
(1581-1644). The first named is a por-
trait of Count Giambattista Valetti di
Bergamo, which was exhibited at the
Florentine Exposition of last year. It
had formerly belonged to Lochis of
Bergamo.In the other work by Strozzi is repre-
sented "The Supper in the Pharisee's
House." It is of large size, 24x7½ feet,
and was acquired for the equivalent of
\$700 from Signor Paolo Sartori of Vic-
enza. The coloring is striking and har-
monious.According to *L'Arte*, the addition to
the Museum of Villa Giulia, consisting
of eleven rooms, was recently opened.
The Civic Museum of Viterbo has been
rearranged in the historic church of
Santa Maria della Verita of that city.**Austria.**On the occasion of the recent Euchar-
istic Congress at Vienna, exhibitions of
religious art were held. That at the pic-
ture gallery of the Court Museum, in-
cluded religious paintings of the classical
and romantic periods. On the second
floor of the building there were repre-
sented the three periods of Austrian art,
in which ecclesiastical art played an im-
portant, if not the most important part.The second exhibition was in the Court
Library, in the showcases of which there
were Mss. of a religious character from
the fourth to the eighteenth century, with
remarkable miniature paintings. The
third exhibition at the "Albertina" in-
cluded religious art in drawing, embrac-
ing all schools and periods in the 136
numbers exhibited.**Belgium.**The monument to the brothers Van
Eyck will be unveiled next year at Ghent,
and at the opening of the International
Exhibition at that city. It will stand in
front of the church of St. Bavo.In the historical "Big House" of Aix-
la-Chapelle, a new art museum was
opened August 11 last; the third museum
of that class in the city. The new mu-
seum contains a number of well arranged
sections, including a collection of Rhen-
ish stoneware, as well as a number of
Delft tiles and friezes. A valuable col-
lection of textiles, bequeathed by the late
Canon Bock, is in the possession of the
museum, including a number of knitted
specimens from Coptic graves. Canon
Bock also contributed an extensive col-
lection of cutlery, illustrating the de-
velopment of style and of the taste in
handles.Furniture and wood-carving from the
fifteenth to the eighteenth century are
well represented. This is mainly of
Dutch, Westphalian and Lower Rhenish
origin. Artistic iron-work of the eigh-
teenth century is also shown.In precious metals the exhibits are lim-
ited to specimens of church vessels, in-
cluding the Romanic and the baroque pe-
riods. In addition there is a small col-
lection, typical of Oriental and East Asi-
atic art.**PEIXOTTO A PEACEMAKER.**George D. M. Peixotto, the artist,
who arrived from Europe last Tuesday,
claims to have been chiefly instrumen-
tal in bringing about the recent treaty
of peace between Italy and Turkey.
He was enabled to do this, he declares,
through his friendship with Enver Bey,
the leader of the Turkish forces in
Tripoli, and succeeded in inducing this
officer to arrange for the reception in
Constantinople of a special agent of the
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Boudin, Brown (J. L.), Cezanne, Chaplin, Corot, Courbet, Daumier, Decamps, Degas, Delacroix, Diaz, Dupre, (J) Fantin LaTour, Forain, Harpignies, Ingres, Isabey, Jongkind, Lami (E), Lapine, Manet, Millet, Monet, Monticelli, Pissaro, Renoir, Ribet, Ricard, Rousseau (Th), Tassaert, Toulouse, Lautrec, and others.

SECOND SALE OF

Old and Modern Drawings and Pastels

By Barye, Boucher, Careme, Corot, Daubigny, Daumier, David, Decamps, Goya, Guardi, Ingres, Isabey, Jongkind, Lagneau, Lami (E), Lhermitte, Manet, Millet, Pissaro, Poussin, Prud'hon, P. de Chavannes, Rousseau (Th), Tassaert, Tiepolo, and others.

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Second Sale. DECEMBER 16, 17, and 18, 1912, at 2 o'clock.EXHIBITION. Paintings. Private, December 7. Public, December 8, at
Drawings. Private, December 15. Public, December 15, at

ART NOTES FROM GERMANY.

The importance attached in art circles to the Rhenish private collections is illustrated by the fact that the Reber collection is now on exhibition in the "Hall of Fame" at Barmen.

In the first part of the collection, the great French moderns from Corot to Cezanne are represented. Another section is devoted to the Old Masters; the Dutch artists of the 17th century being chiefly represented.

Emil v. Langer, who had been 37 years director of the Munich Art School, has retired to private life at the age of 71. He has been succeeded by Professor Richard Riemerichmid. This appointment will be in the interest of the progressive development of Bavarian art, and will guide it into new paths.

In consequence of Professor Biermann, editor of the Cicerone and the Monatshefte für Kunstwissenschaft, having become a member of the Calivet of The Grand Duke of Hesse, the editorial offices of both journals have been removed from Leipzig to Darmstadt, where Dr. Bierman will in future reside. The business offices have been removed from Leipzig to Berlin, from which point certain sections of the reading matter will be edited.

The Leipzig Municipal Council has submitted to the city authorities a plan for the erection of a new art museum at a cost of \$500,000 to \$550,000.

An exhibition of drawings, water-color sketches and oils by the Amsterdam

artist, Vally Moes, is being prepared by H. Trittler, Frankfurt-on-Main.

Dr. Hans Friedrich Secker, late assistant in the Kaiser-Friedrich Museum of Magdelurg, has been called to Dantzig as conservator of the local museum.

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